

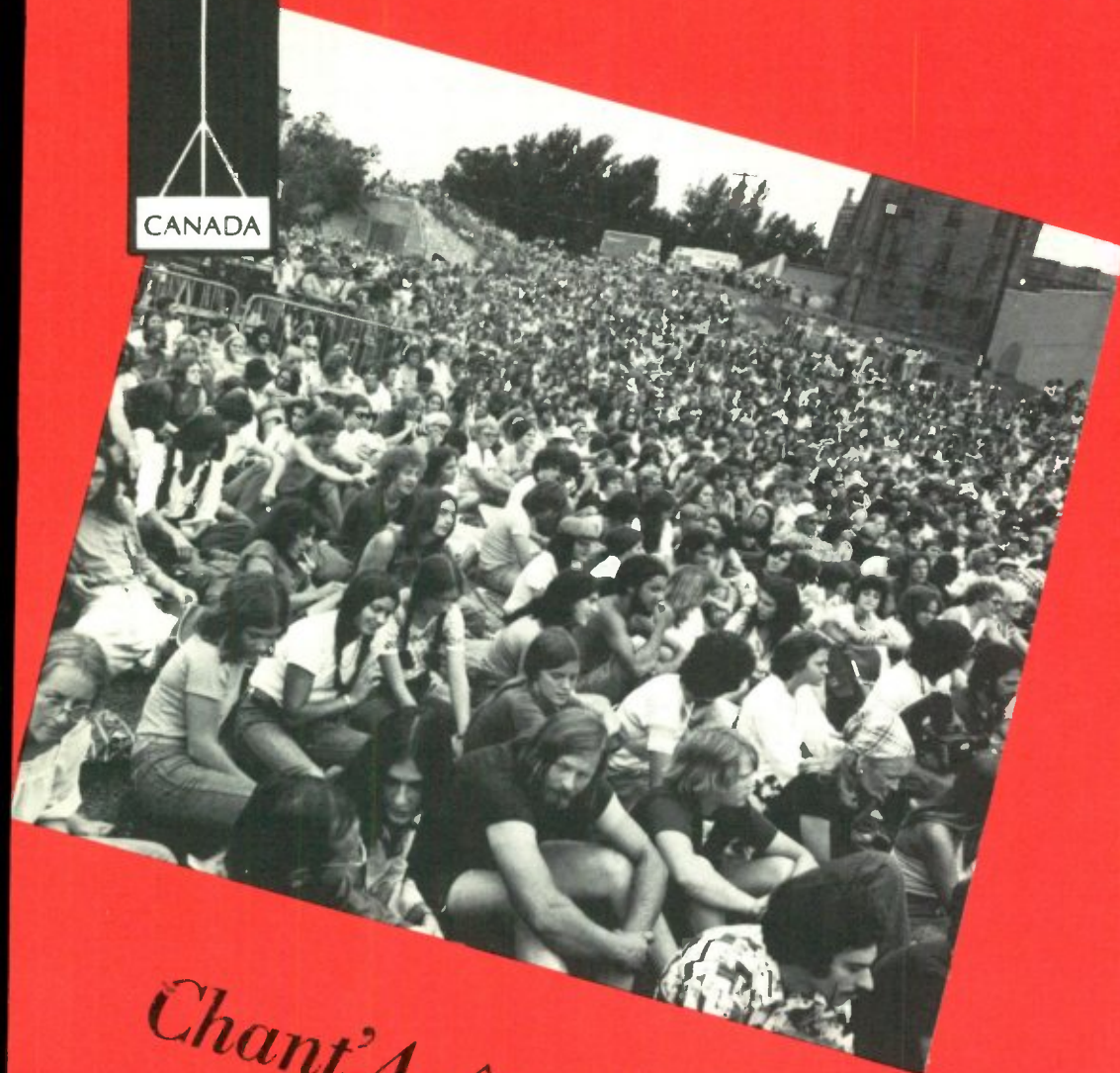
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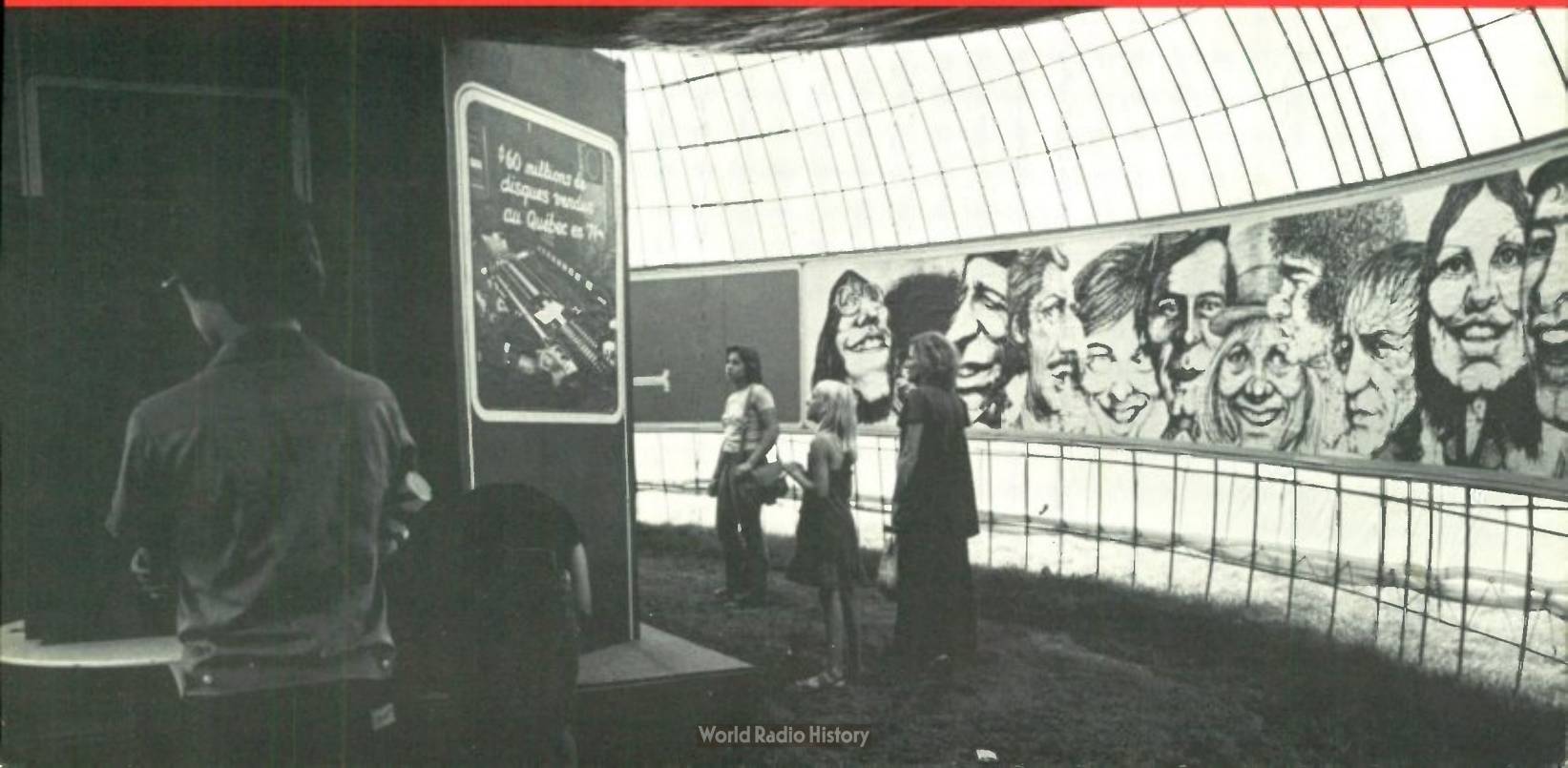
CANADA

THE MUSIC SCENE

NOVEMBER - DECEMBER 1975



Chant' Aouît



Big Country provides opportunity to organize country music association for Canadians

by Nancy Gyokeres

As years go by some Canadians are going to recall a September weekend in 1975 when suddenly it was obvious the variety of segments of the Canadian country music industry were working together.

They'll recall the first Awards Dinner and the diningroom packed with a cheering, applauding crowd that was on its feet with excitement. They'll remember the tears of joy and sincerity. The feelings of that evening will not be repeated no matter how many Country Awards Dinners are held.

But, more important, they'll remember the meeting that although rambling and slightly disorganized, firmly established the fact that Canadian country music people want an association to represent and work for them.

It is fitting that the September country events, as so many in the past, were begun by Walt Grealis and his people at *RPM Weekly*. Walt set up the machinery for initial membership in a country music association, with provision that all fees be held in trust until such time as an executive determines how these funds were to be spent. He also arranged that those who had joined the association have the opportunity to meet during Big Country to begin the business of the new association. The Saturday afternoon session, although originally planned to discuss a multitude of industry problems, began with general discussion from the floor about the new association.

Walt Grealis was named pro tem chairman of a steering committee to decide upon a name and draft initial bylaws. Walt and that committee plan to report back to the membership by the beginning of 1976. From that time on the association will be in the hands of its members and aims and objectives, as well as the country music awards, will be the responsibility of that membership.

The association began with a name that at this writing seems too bothersome to recall. It has since been abbreviated and RPM reported following the meetings that it was either Canadian Academy of Country Music or simply Academy of Country Music. Hopefully the steering committee will recommend suggestions for approval at a general membership meeting.

Initially 350 persons became members of an association without aims and objectives. It is the responsibility of those interested in an association for country music in Canada to work together to guarantee the association moves in the directions that would be most helpful to the majority. Only active participation by those interested will guarantee this.

The first Canadian Country Awards presentation took place at the Inn-on-

the-Park in Toronto September 28. **TOMMY HUNTER** was master of ceremonies and during the evening was inducted into the Canadian Music Industry Hall of Fame. The presentation of awards was interspersed with performances by **CARROLL BAKER**, **DICK DAMRON**, **LYNN JONES**, Patti MacDonnell and **RON McMUNN**.

But the highlight of the evening was obviously the awards presentation. **CARROLL BAKER** was in tears as Wm. Harold Moon presented her with her award as top country female singer. **GARY BUCK** accepted his as top country male singer with as much sincerity and paid tribute to **DICK DAMRON** at the same time.

Eastwind is top country group while Sylvia and Ian Tyson were recognized for their outstanding performance by a female and male country singer, respectively.

BOB MURPHY and Big Buffalo were named for outstanding performance by a country group while **DALLAS HARMS'** "Paper Rosie" was named the best country single. Dallas was named top country composer and upon accepting his award quipped, "I'd better take it; it might be a mistake."

GARY BUCK is top country producer and Gary's Broadland Records is Canada's top record company in country music. **CHARLIE RUSSELL** of CJCJ Woodstock was voted top country deejay. Ian Tyson received an award for best country album, "Ol Eon", and his television show last year, produced by Glen Warren Productions, was named top country television show.



Gary Buck



John Rowlands

Wm. Harold Moon and
Carroll Baker

THE MUSIC SCENE



NOVEMBER-DECEMBER, 1975

No. 286

COUNTRY MUSIC AWARDS	2
CHANT'AOÛT by Hélène Pedneault	4
BBC PERFORMANCE by Michael Baker	7
GUIDO BASSO by Maria Topalovich	8
JOSEPH MACEROLLO by Rick MacMillan	9
THE IRISH ROVERS by Jeani Read	10
PERFORMING RIGHT by Wm. Harold Moon	11
CANADIAN FILM AWARDS	11
MUSIC IN CANADA	12
CHILDREN'S CHRISTMAS MUSICAL	14
NEWSLETTER by S. Campbell Ritchie	18
WELCOME TO OUR NEW AFFILIATES	19

Cover: Photos taken at Chant'août in Quebec City in August, clockwise from upper left, front cover: Crowds listening to la Relève on the Plains of Abraham; **RENEE MARTEL**: overall view of pavilions on the Plains; two views of the "Industry" Pavilion; the group Mack, including affiliates **ANDRE DEGUIRE**, **LUC GIROUX** and **NICK CATALANO**. (Robert Chiasson photos)

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Chant'Août

INDUSTRY, GOVERNMENT UNITE TO PROMOTE MUSIC IN QUEBEC

by Hélène Pedneault

On April 4, 1974, the then Minister of Cultural Affairs in Quebec, Denis Hardy, hinted in a speech that there would be a Festival de la Chanson Québécoise (The Quebec Festival of Popular Music) during the summer of 1975. Those responsible for bringing this about included the owners of the Patriote, a Montreal coffeehouse where the problem of la Relève (the new musical talent) and the unobtrusive role of the Ministry in the popular music field had been brought to public attention. From that moment on the idea kept snowballing. The Department of Cultural Industries, represented by Denise Lachance and Yvon Leclerc, consulted those working in the field. Dozens of possibilities had been submitted by October, 1974. The many ideas became reality and La Chant'Août was made official at a press conference last March 17, underwritten by a grant of \$260,000 which was entrusted to SOFEC, the organization created the previous month to administer the festival. From mid-March to a press conference June 3, aims and methods were hammered out. Two and a half months remained in which to get everything ready at the Petite Bastille in Quebec City.

At the time of writing la Chant'Août has only been over a short time, yet the repercussions are being felt. Vocabularies and frames of reference have changed.

SEVERAL GOALS

The organizers had several goals in mind at the outset:

- To provide an opportunity for industry people — both professionals and members of la Relève — to get together for the first time;
- To underline the importance of what is surely the most "joyous" of industries (in Stéphane Venne's phrase) and the most dynamic aspect of Quebec culture;
- To establish the credibility of an area neglected by business, affirm its economic importance and restructure the professional milieu as it now exists;

— To bring la Relève and other artists into the public eye and offer a huge showcase: give exposure and hold meetings with every category of professional, technical material to practise on, information on how the system works and how to get ahead in the profession, and a public forum for airing ideas.

In a word, to promote Quebec popular music at home, the better to promote it elsewhere later on. For the first time, popular music was being talked about not only as an art but as an industry as well.

La Chant'Août offered a whole series of unusual events, and fulfilled its original promise. It did not, of course, attract the mammoth crowds of the Superfrancofête or the '75 St-Jean-Baptiste Day celebrations. The emphasis here was on quality rather than quantity; and even if the Festival had accomplished nothing more than the feat of getting people to talk to one another, it would have justified itself. But it did much more, and there is hardly room to talk about all that happened at la Chant'Août in detail.

325 ENTERTAINERS

La Chant'Août came into being primarily because of la Relève. Members came from every region of Quebec — 325 entertainers in 95 shows. For performing space they were given the use of four parks in Quebec City, as well as the "pavillon des spectacles". The sites were chosen with a view to reaching the Quebec City public in their favourite recreational areas during peak hours of use. In the course of three days some 84,000 people attended the shows.

On August 14 La Relève gave an impressive press conference, setting forth its demands in an incisive manifesto. The scene was striking: in the centre, la Relève; in a circle around them, the professional performers and recording people; and in another circle around all of them, the journalists, in their role as observers. This was one of the high points of La Chant'Août. La Relève demanded the right to live and work without the need to prostitute themselves, without the need to enter the commercial rat-race. And as a result of this discussion, several measures were suggested: establishment of a network of small clubs, an increase in the ridiculously low fees paid to the supporting acts which open shows for highly paid performers, and a change of policy on the part of the musicians' union to allow a reduction in the production costs of solo concerts.

For a week both la Relève and the public at large were able to enjoy the events at four pavilions which provided

a goldmine of practical information. On Tuesday events really got under way, and the festival found its stride as the days rolled by and people encountered one another.

CREATIVE PAVILION

In the Creative Pavilion songs were dissected publicly line by line and note by note. Young songwriters had their work critically examined by professionals. The goal of this pavilion, as of the three others, was reached successfully: to lay bare the whole process of creating and recording a song, from the writing to the pressing of the record.

RECORDING PAVILION

The Recording Studio Pavilion was closely connected with the Creative Pavilion. Young writers from la Relève were able to record their songs on the spot in a technical setting as sophisticated as that of any professional studio. This gave them product to present to record producers. High-calibre technicians such as Michel Ethier were always on hand to answer questions and to demonstrate practical techniques as well as explain theories. The Offenbach group, for instance, could be seen in full-fledged recording sessions as tightly controlled as for an LP.

Hit songs were dissected note by note, instrument by instrument. Since recordings are, along with live performances, the chief medium for popular music, the red light was hardly ever off in this pavilion. It was packed day and night by a public curious to see the very impressive equipment, as well as by members of la Relève who were anxious to use facilities which are normally so expensive and yet so necessary to open doors.

INDUSTRY PAVILION

The "Industry" Pavilion was perhaps the most complex setup and the most important in terms of the number of people and organizations involved. Many facets of popular music were represented here: BMI Canada Limited, CAPAC, AQP (Quebec Record Producers' Association), SACQ (Quebec Society of Authors and Composers), the CRTC and a variety of titles and acronyms that mystified the uninitiated.

Popular music is performed on the stage, in clubs and studios and is heard over the airwaves. The consumer pays for his ticket to hear it live, for his record to hear it at home. And this is where an



Shown in the BMI Canada Limited booth in the Industry Pavilion are, left to right: Rolande Bernier, Jacinthe Martel, Luc Martel, Denise Meloche and Dominique Brunet. (Robert Chiasson Photos)

art becomes an industry and why there is an urgent need for better organization. What path does this money travel from the consumer to the artist, taking in the technician, the distributor, the retailer, the producer, the tax department and the unions? This was the kind of information that the staff in this pavilion tried to provide, with the help of people active in popular music who were on duty in kiosks, and of a multi-screen slide show demonstrating the various stages involved. The different organizations met with *la Relève* and with one another in order to work out common policies on the future of the industry.

PERFORMERS' PAVILION

The Performers' Pavilion: A stage was the logical extension of the whole sequence established in the other three pavilions. Every day *la Relève* mounted shows for the public here. Performances were put together using professional technicians. Video recordings were made throughout *La Chant'Àoût*. More than 260 hours of video tapes were recorded, a treasure-trove of documentation concerning the problems of popular music, potential solutions and the highlights of the festival — a reference point for bigger and better festivals in the future.

Press conferences were held each day in conjunction with the launching of

a new record or a publication concerning popular music. The opening of *La Chant'Àoût* on August 10 was an event in itself. In a speech given before 20,000 people, Guy Frégault of the Ministry of Cultural Affairs confirmed that the Ministry would continue the work begun by *La Chant'Àoût*, hinting that the event would be staged yearly.

That evening the series of spectacles was kicked off by Clémence Desrochers, Jean-Guy Moreau, Georges Langford, Raymond Lévesque, fiddler Louis "Pitou" Boudreault and Jeanne-d'Arc Charlebois, in a tribute to Madame Bolduc, an early Quebec folk-music figure, accompanied by Ti-Jean Carignan and Gilles Lozier.

On Monday *la Relève* took over the parks. At the press conference an important brochure was handed out: "*La Chanson, un art, une industrie*" (Popular Music, an Art, an Industry), one of the first systematic analyses, complete with statistics, of the popular-music phenomenon in Quebec. Prepared by Denise Lachance of the Ministry of Cultural Affairs, this brochure warned of the need for urgent action if popular music in Quebec is to continue a going concern. That evening, on the stage of the Petite Bastille, Jacques Blais, Offenbach, MICHEL PAGLIARO and Aut'Chose managed to get across in decibels what the fiddlers had been sawing out a little

more quietly the night before, all of them an integral part of *La Chant'Àoût*.

Tuesday marked the turning point of the festival. In the evening Leyrac, Léveillé, Gagnon and Lelièvre broke through whatever inhibitions remained and carried away 15,000 people on the wings of song. There was a shortage of tickets that evening and it is not at all unlikely that if the Petite Bastille had not had walls, their performance would have attracted the crowd of 125,000 people who turned up a year before.

BIBLIOGRAPHY

Earlier on Tuesday the Quebec Government publications office announced publication of a bibliography containing more than 2000 entries ("*La chanson au Québec, 1965-75*"), another working tool Canada had previously had to do without.

One year earlier, three Quebec stars had performed in a gigantic concert at the Petite Bastille. On August 13, a year later, the performance by these stars was released in disk form and all three of them were there: Félix Leclerc, Gilles Vigneault and even Robert Charlebois, who had come from Hollywood especially for the occasion. *La Relève* and certain journalists were not happy with the idea of their coming to the festival. The three kept a low profile, but stole the show anyway. In a sense they are the victims of their own fame, whatever may have been said about them that day. Félix Leclerc closed the debate by responding to the queries of *la Relève* with this remark: "The best way for a father to help his son is to keep up the good work." And nobody can reproach him for not having done so.

After the launching of the record, the Grand Théâtre was the scene of the world premiere of Richard Sadler's film on the highlights of the Superfrancofête, "*Le monde s'en vient à Québec.*"

COUNTRY MUSIC

On the evening of August 13, even the country and western artists made an effort to present original material, rather than cover versions of imported material: WILLIE LAMOTHE, Marcel Martel, Lévis Bouliane, Paul Brunelle, Monsieur Pointu, RENEE MARTEL, DIANE ROBERT, BOBBY HACHEY and Ti-Blanc Richard were among them. And indeed Willie Lamothé's next LP will be made up exclusively of original songs written in Quebec. There were not, however, many country fans in attendance at the festival.

This day also marked the arrival of a dozen or so journalists from the principal magazines, newspapers, and radio and TV stations of France. They were curious to encounter a people for whom popular music plays such a large role and surprised to see a Government so involved in a field many thought to be unimportant. They were entirely won over, if the complimentary report on *La Chant'Àoût* in the *Nouvel Observateur* is anything to go by.

The next day brought to light another important brochure prepared for the Ministry of Cultural Affairs by Jean-Marie



Octobre with Pierre Flynn and Jean Dorais

Janson: "Le marché français de la musique", a study of the French music market and of the prospects for Quebec popular music in that market. This brochure will surely provide answers to some of the questions raised in the producers' brief submitted to the Ministry on popular music in Quebec and on the necessity for opening a promotional office in Paris in order to help broaden the somewhat narrow horizons of Quebec music.

At the Petite Bastille the public thrilled to an unusual performance which brought together musicians working in six different styles of popular music — Claude Dubois, François Guy, Priscilla, Octobre, Plume and Toubabou. The performances over, things kept humming in the Studio Pavillon, and soon it was morning. Friday dawned with the sun looking more like a disc than ever.

The Quebec Record Producers' Association, which was holding its convention simultaneously with La Chant'Août, passed along information about its deliberations. Thirty producers studied the following for future action:

- establishment of a Quebec popular-music chart that would reflect objective sales figures;
- in-province use of the 12 per cent federal sales tax;
- establishment of an export assistance firm or agency.

Given that 85 per cent of the albums and 63 per cent of singles produced in Quebec do not recoup their costs, it is not difficult to imagine the problems facing the producers.

That evening audiences were treated to another installment of Quebec music history, the acoustic sounds of Pauline Julien, GILLES VALIQUETTE, Jos Bouchard, René Letarte, Jacques Michel, JIM ET BERTRAND and Maneige.

On the seventh day of the Festival the foreign journalists took part in a workshop held in a Quebec City hotel. In the evening, René Simard, Véronique and France Castel performed for a large

audience of their fans in the Petite Bastille.

Sunday arrived all too soon. Naturally everyone wanted the Festival to bring more concrete results than fond memories and above all to result in some follow-up. If anyone intended to doze off right after the Festival, the closing performance acted as a reminder that a lot of other people did not share that intention, among them **RAOUL DUGUAY**, Louise Forestier, Le Grand Cirque Ordinaire, Beau Dommage and the crowd of 15,000 who squeezed into the Petite Bastille. Meanwhile Ginette Reno sang to a sold-out house at the Grand Théâtre.

La Chant'Août was the first event of its kind entirely devoted to the phenomenon of Quebec popular music. It is being considered the first step in a governmental popular music policy to be announced by the Ministry of Cultural Affairs in the coming months.

Georges-Hébert Germain of *La Presse* reported his impressions: "Quebeckers have never talked so much about themselves, nor sang so much about their joys and sorrows. In every conceivable key, every tempo and rhythm, those of the reel, of jazz, rock, blues and the ballad. And it all ended on a unifying note by bringing together our various musical traditions into a single coherent whole. An ambitious voice that wants only to be disseminated and heard. A voice looking for an identity, a market and a way to grow."

The extent of the industry's participation demonstrated its interest: more than 1,700 participants, 400 members of the media, 525 professional and non-professional artists. Over the course of a full week Quebec City was a laboratory and jumping-off point for popular music. For once even the back-stage was thrown open to the public. La Chant'Août broadcast its message far and wide. In addition to the Village de la Chanson and the four parks given over to la Relève, all the city's public establishments — cafés, cinemas, theatres, hotels, taverns

— co-operated by presenting Québécois entertainment all week long. The local radio and TV stations also gave it pride of place that week, and according to certain accounts, they have continued since August 17 to play more Quebec music than before.

The stars who work front and centre too often make us forget those who work alongside them in the creative process (writers, composers, arrangers, musicians, record producers), and those who, as far as production and distribution are concerned, make it possible for them to reach the public, those who plan their careers, make their bookings and look after publicity (managers, impresarios, artistic consultants, press agents), in a field where the performer lives at the mercy of his public.

The official results of La Chant'Août will not be known until year-end but it has already been established that the deficit will be fairly small. Even though paid admissions to the performances were not as great as expected, there are still, on the credit side, \$100,000 worth of facilities available for next year. Moreover, expenses do not seem to have exceeded the \$550,000 announced beforehand.

The problem of continuity which troubled so many people has disappeared, thanks to la Relève. There will always be "amateurs" around, as they were once called. While not all the members of la Relève will become big stars, natural selection will nevertheless leave enough good material to sustain Quebec's musical evolution. Some members of la Relève who participated in the festival would have appreciated more in-depth information, but this is something that can be rectified next year.

There is much talk now of permanent arrangements. Festival director Lucien Gagnon and his secretary have hardly stopped answering the telephone since August 17, dealing with inquiries and guiding young talent in the right direction. ●

"Bearding the Lion"

OR HOW AN UPSTART CANADIAN COMPOSER SOLD A BILL OF GOODS TO THE BBC

by Michael Baker

We left Canada, bound for London, England, more than a year ago: September 6, 1974 to be exact. I had been granted a year's leave of absence from my teaching job in order to live in London and study composition with Sir Lennox Berkeley, a man who, besides being one of Britain's outstanding composers, had long been recognized as teacher to members of England's most promising younger generation.

Since my application to obtain funds from the Canada Council for this venture had been turned down (although I did receive, subsequently, a small grant for my "Flute Concerto") I felt compelled to prove myself to all those friends and family who, by their strenuous efforts on my behalf, had helped me in the financing of what, until then, had been an impossible dream.

There are 592 established composers of serious music listed in the *British Music Yearbook*, a fact I, fortunately, was unaware of during our first few months in London. Had I known the extent of the competition I was up against, particularly with regard to getting anything done by the BBC, I might have had more than second thoughts about making any approaches to this formidable organization.

My only previous experience with the BBC had been strictly negative, my submitted scores having been duly returned with polite notes of rejection. This was certainly understandable considering the large numbers of British composers who, justifiably, take priority when it comes to performance and commissions by this state-subsidized organization. However, I felt a compulsion to at least make an effort towards the production of my music and, because of my many fortunate experiences with the CBC regarding broadcasts of my compositions, felt there was at least a chance the BBC would be interested as well.

I had been given one name: James Burnett, BBC Transcription Service music organizer who, as it turned out, was the ideal person for me to approach. I have Hugh Davidson of the Canada Council to thank for this.

I wrote to Mr. Burnett. We met. I explained my plans to put on a concert of my orchestral and chamber works and wondered if the BBC might be interested. He was non-committal: The Transcription Service had a very small budget; my scores would have to be submitted to a BBC score-reading panel; I was a Canadian composer and priorities lay with British music; recordings of works by a single composer were very unusual, with the exception of people like Britten and Michael Tippett; performers, particularly soloists, would have to be of sufficient stature to be acceptable to the BBC; the

hall would have to be acceptable to BBC requirements. Mr. Burnett was friendly but left me little hope of a BBC recording. I was to learn later that the Canadian High Commission Cultural Affairs Department had no success at all in their efforts to gain access to the BBC hierarchy. I went home (in the rain of course) to worry.

Perhaps, at this point, I should explain why I was so determined to have my works performed in London. Despite the obvious fact that Britain is in dire financial straits, London is still considered, by many, the cultural centre of the world. From the composer's, as well as the performer's, point of view much can be gained by giving a London concert. Like it or not a London or New York recital is looked upon as an essential stepping stone. I imagine a good part of this has to do with the type of listener one gets at a London concert. This city does, after all, offer the best the musical world has to offer and London audiences give short shrift to mediocrity.

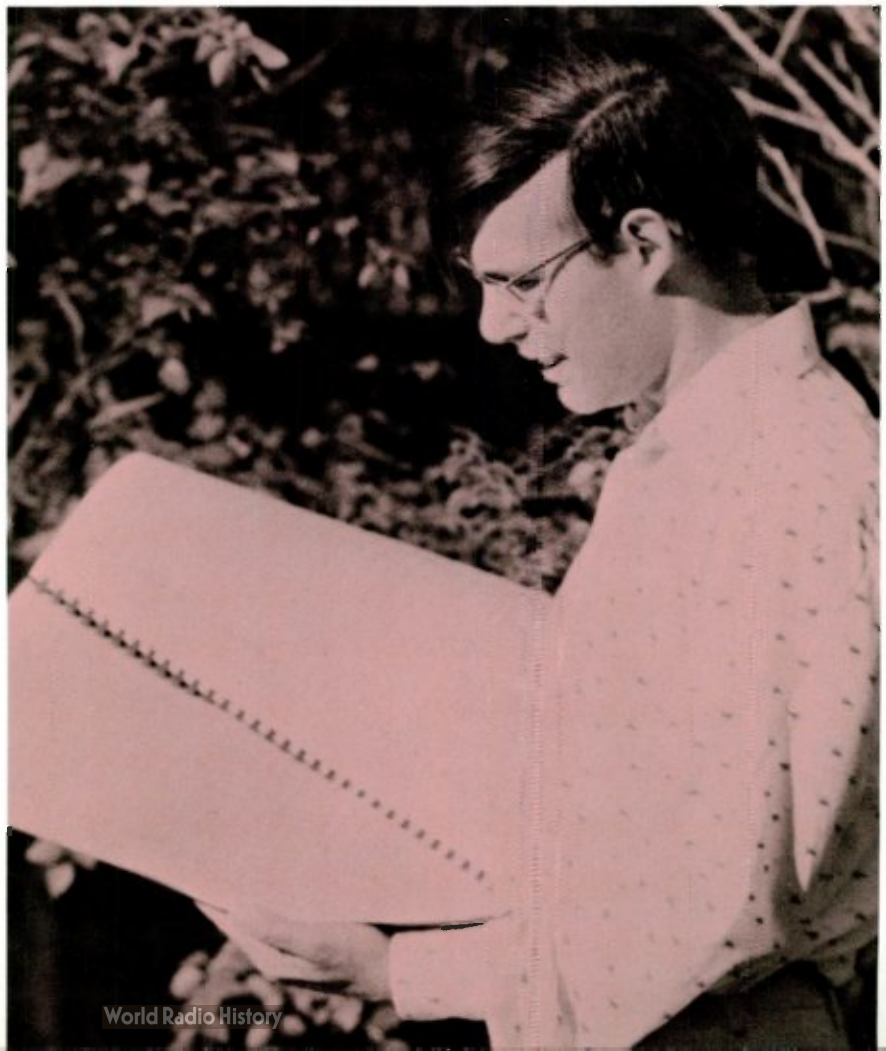
Despite these obvious factors, my real reason for wishing to have my music produced in London can be guessed at by anyone familiar with the high standards of London musicians. Competition amongst performers is fierce and only the best get work. Add to this the fact that the English wage scale is disgrace-

fully low and it is easy to see why so many recording companies choose to record in London. Up until this concert most of my compositions involving more than six players had been performed by amateur or semi-professional players. Here was an opportunity to obtain the services of highly skilled performers at a fraction of what it would cost in Canada. Of course I couldn't afford to engage a very large group, but I did have three works involving string orchestra around which I could plan a programme.

I contacted Roger Best, a well-known and most accomplished violist who had premiered a viola and string orchestra piece of mine in Canada and England. Could he help me find a string orchestra of 20 players? He could and did, and I would state categorically that, without his help, the concert would likely never have turned into the varied and ambitious venture it did. Not only did Roger hand pick the string players, he knew would do a good job, but he acted as conductor, soloist and co-ordinator of this important aspect of the programme.

As to a suitable hall, all I can say is I was fortunate in looking as soon as we arrived. The best halls in London are booked months, even years, in advance. I was singularly fortunate in being able

Continued on page 17



Michael Baker

HUMAN EXPERIENCE IS SOURCE OF GUIDO BASSO'S MUSIC

by Maria Topalovich

Ideally, music is synonymous with movement; with change. Musical ideas grow from one phrase into the next; styles develop naturally out of one another; nothing remains static.

A musician must therefore be a special kind of person. He must be able to accept change and see it as a necessary growing process. In many ways he must thrive on it.

Trumpet-player **GUIDO BASSO** is this kind of special person; a person whose entire musical upbringing has been a process of constant and purposeful change. Given his first trumpet at 9, he soon organized a group, negotiated a nominal but encouraging \$1 per-hour fee, and began his development.

By 16, Guido was a full-fledged musician and began working the Montreal night-club circuit. While playing in Maury Kaye's band at the El Morocco, Vic Damone recognized his exceptional talent and swept him off to Puerto Rico for a month's engagement. At 18 he went on the road with Pearl Bailey and Louis Bellson, and in 1960 he moved to Toronto and established it as his home base.

During these formative years, Guido acquired what some would consider a lifetime's worth of experience. As a young jazz musician, he gained experience on the night-club circuit, on the road, and in the studio. This would certainly seem to be adequate preparation for a promising future. Yet this was not sufficient for Guido, and once in Toronto, he sought out another area of development. He appeared on such shows as *Showcase 60*, *Tommy Ambrose*, *Juliette*, *Nightcap* and *Barris & Co.*, and with *Nightcap* began his career as musical director, a role he continues today. In the meantime he was kept busy as a freelancer, doing jingles and commercials and appearing with such groups as the newly formed Boss Brass.

Nearly four years ago Guido Basso led the studio band responsible for the 26-part CBC television series *In the Mood*. The *Globe and Mail* called that band "among the best big bands ever assembled in the name of jazz". The following year found him leading the CBC orchestra for a Benny Goodman/Peter Appleyard concert in Toronto and in 1974 he and his trumpet were included in the National Film Board comedy *Why Rock the Boat*. When Ginette Reno appeared at the Royal York Hotel in Toronto last February it was Guido who led a 22-piece orchestra of some of the country's best musicians.

Diversity and flexibility were certainly Guido's motto while accumulating experience over the years, yet today his philosophy remains relatively unchanged. At 38, he remains active as a freelancer

and often appears as musical director and conductor for various events in Toronto. This past summer, for example, he and his orchestra appeared at the CNE Bandshell with such luminaries as Woody Herman and Dizzie Gillespie. He has joined Jimmy Dale's orchestra for CBC's daily Bob McLean show. The Boss Brass has become an ever-popular source of entertainment in the Toronto jazz scene, and guest engagements at such spots as George's Spaghetti House are a frequent addition to his schedule.

Yet in the midst of this hectic pace, Guido continues to grow and develop musically. The years have not only provided him with the basic tools of his profession, but have also helped him shape his ideas and views about music and musicians to such a degree that he has been able to continue to grow. Although he has imprinted a special musical style all his own, he hasn't become trapped in it. "Music", as Guido explains, "is human, and musical awareness grows as does human awareness. The two go hand in hand." He feels that although there are many forms of musical expression, one of the most personally fulfilling is songwriting. This is the direction in which Guido's

musical development has been growing.

For several years now he has been writing. A few of his songs have been completed but the majority have been left at various stages. In summing up his attitude towards writing, Guido sees it as a very personal approach that tries to capture human experiences. "I feel I have a natural talent for writing. As I see my attitudes toward myself and my music changing, I find that one of the most valid and gratifying ways to capture these thoughts is in song. When my daughter was born, one of the only ways I could really express my joy was through music, and I'm grateful to this day that I was able to capture the moment. I expressed what was most special to me in the most natural way possible."

This kind of thoughtfulness surrounds all his songs. He is a true romantic by nature and feels most comfortable and natural when expressing human experiences, living experiences. Often he will think of a particular performer when writing a song. A certain experience may be especially meaningful to him personally, and if a song relating that event is written for him, he will inevitably impart an added dimension and poignancy to his interpretation.

Songwriting is steadily becoming an integral part of Guido's musical expression. "I try to write something every day, be it a phrase or merely a single line. Music readily falls into patterns for me, and each fragment will in some way fit into, and help shape, the idea as a whole. If I write a line or two one day, and the idea still appeals to me the next, I can easily go on from where I left off."

Regarding the inevitable business end of all writing, Guido has some very definite ideas. He considers himself fortunate in having come in contact with many performers, and having learned a good deal about the recording industry over the years. He has recorded in the past and plans a few demos to see what he can accomplish on his own. "I believe I can do more for myself at this point if I act as my own publisher. I know the people that I want to approach, I know the type of material they will like, and may even have something particularly suited to them. If I go to them directly, my work will at least get an audition!"

His constant search for new paths has also inspired the formation of a new orchestra. A 14-piece Brazilian band has already been formed. Guido plans to write some original music that will explore the native rhythms.

Guido Basso is a man of many directions and ideas, but these all stem from a basic premise of growth and development. Perhaps this is indeed the key to his professional success and tremendous personal satisfaction. ♦



Guido Basso

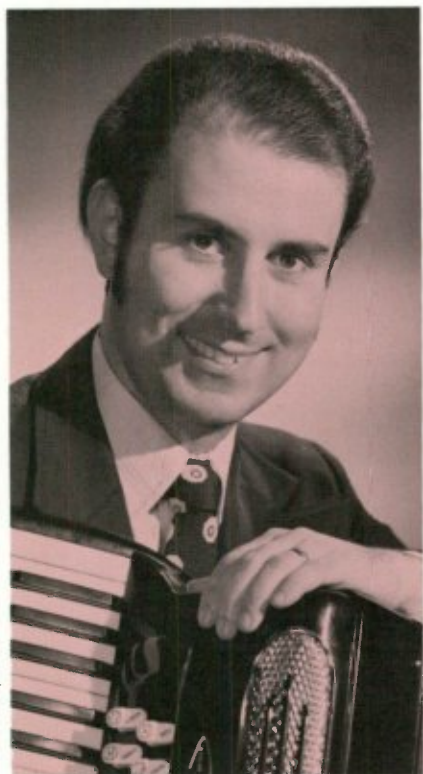
Symposium in Toronto in November

JOSEPH MACEROLLO WORKS FOR ACCEPTANCE OF FREE-BASS ACCORDION

by Rick MacMillan

JOSEPH MACEROLLO is an "accordeonist". Mr. Macerollo chooses this spelling, derived from the French, in reference to the free-bass accordion as distinguished from the standard-bass accordion which consists of a fixed-chord arrangement in the left hand. He also holds a Masters Degree in musicology from the University of Toronto where his area of concentration was that of the radical monodic practice of Claudio Saracini, the 17th-Century Italian composer.

The fact that these two fields of interest are almost totally unrelated does not



Herb Nott photo

Joseph Macerollo

bother Mr. Macerollo in the least. He rather feels that it is essential for every accordeonist to have a broad musical background, due to the limited repertoire of the accordeon. He stresses this preference with his private students, two of whom are M.A. students in musicology and one is working on a Ph.D. in composition — "all excellent accordeonists". As well as these, he instructs several undergraduates at the University of Toronto, Queens University and York University who are majoring in such things as education and composition.

Born in Guelph, Ontario, Joseph Macerollo is currently teaching accordeon, history of music, analysis and contemporary music at the Royal Conservatory of Music in Toronto. He is a leader of a

growing minority which sees a bright future for the accordeon as a serious instrument and is confident that more and more composers will open their eyes to the surprisingly large range of sonorous possibilities which the instrument has to offer.

In 1968-69, instruction in free-bass accordion was begun at the Royal Conservatory of Music in Toronto. Mr. Macerollo and two other accordeonists compiled the first free-bass accordion syllabus. It is only this instrument, a completely chromatic one, in which instruction is given at the Royal Conservatory. Mr. Macerollo explained that the standard accordion, on the other hand, has never been considered a serious instrument due to the immense lack of chromatic freedom which it offers.

Outlining the history of the instruments, Mr. Macerollo said that although the basic principle of the accordion is of ancient Chinese origin, the free-bass accordion is a relatively recent innovation, dating from about 1860. However, virtually no original music was written for the instrument for nearly 100 years and accordeonists found that they had to rely on transcriptions, many of which were nonidiomatic. Since 1960, however, the list has grown considerably and includes such well-known contemporary composers as Luciano Berio, **David Bedford** and Arne Nordheim.

In Canada, major works for the accordeon have been written by **GEORGE FIALA**, **SAMUEL DOLIN**, Milton Barnes, Morris Surdin, Gerhard Wuensch, Lothar Klein and **BARBARA PENTLAND**. Several were commissioned by and written specifically for Joseph Macerollo. Since very few composers are familiar with the technical capabilities of the instrument, it has always been necessary for the composer and performer to work very closely. By the same token, Mr. Macerollo always urges the composer to remain within his own style and not to mold his tastes to fit the technical requirements of the instrument.

Aside from his teaching duties, Joseph Macerollo is also vice-president of the Canadian Accordion Teachers Association, past vice-president of the World Accordion Association, and president of the Contemporary Music Showcase Association, an organization formed in 1967 to encourage more use by students and teachers of contemporary music.

The Contemporary Music Showcase Association and the Royal Conservatory of Music will co-sponsor the first International Free-Bass Accordion Symposium this year, which will take place in Toronto between November 17 and 22. The event, which is supported by the Ontario Arts Council and the Canadian Music Centre, as well as by New Music Concerts, the Toronto Chamber Players

and the Centre for Studies in Accordeonology is being organized by Mr. Macerollo. An international delegation of scholars, music critics and composers has been invited as guests. Performers such as Yuri Kazakov of Russia, Hugo Noth of West Germany and Alain Abbott of France will perform varied works of their own countries.

The focus of the symposium is almost totally on the performance of music for the free-bass accordion, the concerts collectively covering the full gamut of repertoire from transcription to avant-garde original works, both solo and in ensemble. The concerts will include the premiere of a commissioned work by Samuel Dolin — "Adikia", for five accordeons and tape, the premiere of "Eclat", by Joseph Natoli, the premiere of a work by Lothar Klein, and a repeat performance of Samuel Dolin's "Sonata".

With respect to his performance history, Mr. Macerollo first received instruction in the accordion under Nicholas Antonelli in 1951 and, in the summer of 1960, continued his studies under Charles Camilleri in Toronto. Since 1957, he has won medals, trophies and plaques in the Waterloo Music Festival, C.A.T.A. contests, the Hohner Cup, London Festival and numerous Kiwanis Festivals. In 1963, he became Canadian Accordion Champion and represented Canada in the World Accordion Contest, held in Baden Baden, Germany. In 1964, he retained the honour of Canadian Accordion Champion and placed fourth in a World Contest held in Toronto.

Mr. Macerollo said that since its formation in 1971, New Music Concerts of Toronto has served as one of the most important outlets for the performance of works for free-bass accordion. He first became involved in this series when, in 1972, he performed Luciano Berio's "El Mar La Mar" and David Bedford's "Piece for Mo". He returned to New Music Concerts the following year for a performance of Arne Nordheim's "Dinosaurius", for accordeon, tape and two microphones. In 1974, Mr. Macerollo played in the premiere of Barbara Pentland's "Interplay" on a New Music Concert series in Vancouver with the Purcell String Quartet. This year's New Music Concert series will open November 22 with a concert largely devoted to music for free-bass accordion and will include a performance by Mr. Macerollo and others of Mauricio Kagel's "Aus Zungen Stimmen" for five accordeons.

Mr. Macerollo's first major effort in the field of recording has been released on CBC's Radio Canada International label. The album includes performances of Samuel Dolin's "Sonata" and George Fiala's "Sinfonietta Concertata" for free-bass accordion, harpsichord and string orchestra. ●



The Irish Rovers

Internationally accepted

THE IRISH ROVERS ADD ORIGINALITY TO TRADITIONAL TUNES

by Jeani Read

The Irish Rovers are a Canadian institution — tried, true and often taken for granted here. But the strains of their musical merrymaking have been gathering an international following for seven years now, ever since a whimsical little ditty called "The Unicorn" captured the imagination of a whimsy-hungry public. The single, which has become their signature song, sold 2-million copies, the album a million. **Shel Silverstein** may have written "The Unicorn", but with The Rovers singing, it sounded as Irish as The Orange and The Green. It fitted into their ethnic repertoire beautifully, and gave them the key for what was to prove a highly profitable career that shows no sign of waning.

This year is The Rovers' tenth anniversary. It was 1965 in Calgary that **WILL MILLAR**, the group's founder and perennial guiding leprechaun, decided that pancake house folk singing wasn't the way he wanted to spend the rest of his life. He collected a few old-country relatives and friends together, and blithely set out to seek fame and fortune in bigtime North American showbiz.

Considering the classically romantic and naive style in which they sallied forth to storm the California bastions of stardom — armed with little more than a fistful of Irish tunes and a hearty Irish optimism — it's surprising that the curious little troupe isn't still playing ski resort coffeehouses. But 1968 brought "The Unicorn" and, back in Canada, The Rovers parlayed this one hit into an enormously successful television series. Now in its fifth season on CBC, the show boasts 3-million viewers, vies with Hockey Night in Canada for top national ratings, and enjoys a singular popularity on Australian and New Zealand networks and in the half dozen secondary U.S. markets where it is syndicated. This year The Rovers picked up their first major U.S. television market, the NBC affiliate

KSTP in Minneapolis, where initial response has been exceptionally favorable, and which they hope to use as a step towards extensive U.S. syndication. In 1974 a special K-Tel Rovers' album release sold a whopping 175,000 in Canada alone, and the rest of their ten albums sell very respectably in regions where the television series is available. Their concert appearances, routed at regular intervals through the same areas, are strong indicators that Irish music, served Rovers' style, is an almost universally appealing commodity.

The Irish Rovers, in effect, besides carving out a private, unassailable little niche for themselves in the heart of Canadian music, have become something of an unofficial ambassadorial contingent, representing Canada as much as Ireland to international audiences.

But if they have a corner on their particular market, it is also a corner they are painted into, and the colour of the paint is shamrock green. Recycled.

For all that they have found their fortunes, The Rovers are ambivalent about the image into which they are now irrevocably locked — one of simple, non-political ethnic frivolity. They are, indeed, as the title of Will Millar's autobiographical book suggests, the children of "The Unicorn". But "The Unicorn" is as much an albatross now as it once was a blessing, and the group is accorded about as much artistic credibility as children at play. The Rovers are leprechauns to their audiences, and any slight deviation from the norm is greeted with consternation. Rovers' fans may be passionately devoted, but they are also extraordinarily demanding. Will Millar, **JOE MILLAR**, **WILCIL McDOWELL**, Jimmy Ferguson and **GEORGE MILLAR**. Leprechauns forever.

What grates particularly on the sensibilities of Will is the fact that The Rovers are considered merely interpreters of traditional Irish music rather than cre-

ative artists. In the first place, at Will's hands the ethnic material The Rovers play has, for the most part, undergone drastic transformation from the original. Unwieldy airs and rambling drinking ballads, fare suitable only for drunken pub-singing and brawling, have been transposed into bright, rhythmic, spunky arrangements. Will knows his public. The tunes, reworked, make folk purists cringe but delight those who look for musical picture postcards.

And besides all the ingenuity that goes into making rough traditional themes into commercially viable products, there is the further matter of Will's original music, which he has been writing for years in tandem with brother George. Slipped slyly into concerts, television and records at regular intervals, it has almost invariably been accepted — but only because much of it is indistinguishable in style and sentiment from the group's conventional repertoire. Let one political or highly personal statement through, however, and the public objects. Even "Children of Hate", a non-partisan lament for the state of his homeland, has elicited controversy. The Rovers are leprechauns, and nobody wants to know different.

The intractable stand of the Rovers' audience has inspired Will to begin recording a solo album of original material that follows the contemporary vein of Gordon Lightfoot and **Joni Mitchell**, and to offer his compositions to established folk and pop artists. It may be too late for The Rovers to be known as a creative group, but Will himself has one last showbiz ambition — to be recognized as a Canadian writer, not an Irish folk-song adapter.

This goal may be given a considerable boost with the realization of a stage show project, produced in conjunction with **Oscar Brand**, that The Rovers intend to present across Canada in 1976 — a production that will feature, exclusively, original Will Millar music. ♦

YOUR PROPERTY RIGHT SHOULD BE TREATED AS VALUABLE ASSET

by Wm. Harold Moon

The first article in this series was directed to songwriters of commercial tunes who aspired to a successful future in the field. Each succeeding article was intended to help such writers in their progress toward their goals and to best achieve them in the shortest time. I have written from the songwriters' point of view as my firm belief is that creation is all-important in music. There must be songwriters producing worthwhile music or the whole music business stagnates. All other music activities are dependent to some degree on the creators of music and the better the product the better the opportunities of those who use it or serve its writers.

Any hack can copy but it takes talent to originate. This holds true in other areas of the arts. Nowhere is the cliché more pertinent than in the world of popular songwriting.

The world is filled with followers but leaders are few and these are the determined and talented humans who make and break traditions in all the arts. In commercial music they provide additions to the musical wealth of their country and the world and are rewarded for their original contributions by the legal recognition of copyright in their works. The creation of their original compositions attracts copyright and assures the sole right to make copies or reproductions within the defined limits of the law of intellectual and industrial property.

Copyright consists of many rights including but not limited to the printing right, the mechanical right, the synchronization right and the right of public performance. In this fast-developing world new applications are continually emerging and these, too, must give recognition to the ownership by the creator of any music involved.

The latin word "copia", meaning abundance or plenty, gave us our word copyright — the right to copy, reproduce or multiply an original work, and the Copyright Act gives the owner of the copyright the right to license and charge others to use his copyright. Commercially the main users of copyright are radio, television, concerts and records and tapes. There are many other users of music in its many forms who are also responsible to the copyright owners when musical works are used.

The property right established by copyright protection is the songwriter's

basic asset and like all property it should serve its owner well and properly. It should never be dissipated frivolously.

Many books and learned articles have been written pertaining to the rights of authors and composers. Most of these publications are available from bookstores or can be referred to at public or reference libraries. I heartily recommend that every aspiring songwriter make use of this wealth of knowledge so that he really knows his business and the rules that govern it.

Publishers usually share their knowledge with their songsmiths but not all have time to do so. Make sure that you (and your co-writers) know the business angles of your craft as well as the art of actual writing of successful lyrics and melodies.

Performances of your music are important to you. All musical works need exposure to become known in the market place and it's the listeners who become fans and buyers of records, tapes and printed music. Your performing right is probably your most valuable source of recognition and revenue. The Canadian Copyright Act has provided that performing right organizations represent the interests of musical creators.* It is in this regard that BMI Canada Limited came into being as early as 1940.

BMI Canada Limited provides the

guidance and advice to help you succeed as a songwriter. It is set up to license performances of your works and makes quarterly payments of logged performances according to the payment schedules that are supplied to affiliated composers and publishers. Through international agreements your works are protected around the world when they have been assigned to BMI Canada. BMI Canada is anxious that you be paid promptly and fully for logged performances of your works.

The tariffs that music users pay for public performances of music are established annually by the Copyright Appeal Board, established by the Canadian Government, and published in *The Canada Gazette*. Good songs, well written and properly and frequently performed, are important factors in establishing the Copyright Appeal Board approved tariffs, so again your talent and efforts largely serve to set the rates on which your performing right revenue is based.

As has been stressed in each of these articles, it is you and your talent that establishes your artistic and financial success. Use it well. Combined with common sense and good judgement, success should be yours. You'll be surprised how many people will help you reach your goal. ●

PHILIPPE GAGNON WRITES MUSIC FOR YEAR'S TOP PICTURE

The 1975 Canadian Film Awards Festival was held between October 7 and 12 at Shaw Festival Theatre, Niagara-on-the-Lake, Ontario. The awards ceremony, on October 12, involved presentations of the following awards:

Best Picture of 1975, Best Director, Best Original Screenplay: *Les Ordres*, directed by Michel Brault with original music composed by **PHILIPPE GAGNON**.

Best Short Subject: *Along these Lines*, original music by **ERIC ROBERTSON**.

Best Actress in a Feature Film: Awarded to Margot Kidder for her role in *A Quiet Day in Belfast*, for which Eric Robertson composed original music.

Best Actress in a Non-Feature Film: Awarded to Jayne Eastwood for her role

in *The Collaborators: Deedee* for which **ROBERT McMULLIN** composed the original music.

Other nominated films included: *Games*, original music by **CHRIS STONE**; *Tales From the Vienna Woods*, original music by **KEITH TEDMAN**, *Sable Island*, original music by **STEVE TITTLE**; *Northern Express*, original music by **TERRY CHRISTENSON** and **PETER CHRISTENSON**, *The Stationary Ark*, *A Day at the Zoo*, original music by **JOHN MILLS-COCKELL**; *Monkeys in the Attic*, original music by **JOHN WYRE/Nexus**; *Potlatch*, original music by **JOE MOCK**; *Ernest Brown*, original music by **BRUCE COCKBURN**; *Scales*, original music by **JOHN MILLS-COCKELL**; and *The Happy Prince*, original music by **RON GOODWIN**.

*The pamphlet "Copyright — Protection for Originality", written by Gordon F. Henderson, Q.C., vice-president of BMI Canada Limited, is available by writing to The Music Scene.

MUSIC IN CANADA

At press time **JERI CRADEN** was putting the finishing touches on a musical for which she wrote the book, music and lyrics, and performed in as well. "The Clowns" combines slapstick and romanticism in a love triangle with a circus setting. Jeri's co-stars are Dean Regan and Brian McKay.

"The Clowns" opened for previews October 22 at the new Toronto supper/cabaret club, Anthony's Villa. The room seats 250 and the one and a half-hour show, which officially opened November 5, will run indefinitely. Director is Doug Cowan and Dave Thomson is musical director.

ROBBIE McDOUGALL has released a 45 on his own label, Adoramus Records. "Melody for Mary" backed by "Je Vous Salue Marie" are total-McDougall efforts: they were written, performed and produced by Robbie. Calling Winnipeg home, he hopes to produce records for other performers as well.

September saw **JOHN MILLS-COCKELL** busy with two projects: he composed and performed six rock songs for "City: The Toronto Show" a play that offers a look at the vices and virtues of life in the big city. The play was performed at the Theatre Passe-Muraille.

John also gave a concert at Harbourfront, with contributions from singers and dancers of the "City" show cast, including **RONNEY ABRAMSON**. This performance was part of the World Music Week offerings, and *The Toronto Sun's* Wilder Penfield called the show "extraordinary".

BACHMAN-TURNER Overdrive played to more than 160,000 people in 15 concerts during their recent tour, grossing more than \$1-million. Not bad guys, not bad!

LEN UDOW has reported to *The Music Scene* that during the course of the Winnipeg Folk Festival, he gave several workshops and one main-stage concert. Working with him was his regular collaborator **PAT GODFREY**. Len and Pat are presently preparing for a November recording date.

CBC Radio has provided Len with some good exposure this year: he wrote and performed the song "Headstones and Space" for a CBC documentary about the Prairies and he wrote incidental music to connect the different scenes of the play "Esker Mike and His Wife Agiluk".

Len's latest CBC offering is a children's song titled "River Run", to be used in a December radio show on the subject of water. The song was recorded with the boys' choir of St. George Anglican Church in Toronto, making use of the natural acoustics of the church and featuring a guitar and bell accompaniment.

Things are hopping for the Montreal-based band The Dudes (Wayne Cullen, Kootch Trochim, **Bob Segarini**, **BRIAN GREENWAY**, **RITCHIE HENMAN** and **DAVID HENMAN**). They backed the Bee Gees on nine dates of their Canadian tour, and began a 25-concert tour of their own on November 1.

After a year of work at Le Studio in Morin Heights, P.Q., they are releasing their first album "We're No Angels" on the Columbia label. Columbia are also releasing a 45 of two pieces taken from the album. Bob Segarini's "Saturday Night" and David Henman's "Rock 'n' Roll Debutante".

At press time **SHAWNE JACKSON's** fans were awaiting the release of her first album and single for RCA. Shawne told *The Music Scene* the album would be released November 1 in Canada and in January in the U.S. The single was expected by mid-October.

The single, "Get Out of the Kitchen," was co-written by Shawne and **DOMENIC TROIANO** of The Guess Who. Of the nine tunes on the album Domenic wrote three and the two co-wrote four. Publisher is **PASQUA MUSIC**.

Earlier this year, when Shawne was the opening act for The Guess Who at the CNE Grandstand in Toronto, she had to cut her performance short because of pouring rain. Peter Goddard commented in *The Toronto Star* at the time: "She cut her appearance short but not before leaving the impression of being able to handle an entire night by herself."

"Roll You Over", recorded by Montreal's **MARTY SIMON**, is Marty's first solo effort as well as Island Record's initial Can Con release. A former member of Mylon LeFevre's Holy Smoke, he was later a member of Sharks and is presently with **MICHEL PAGLIARO's** Rockers.

An international festival of French-language films was held in Geneva, Switzerland, this fall. Canadian entry was "Les Vautours" by Quebec film maker Jean-Claude Labrecque, featuring music written by **DOMINIQUE TREMBLAY**.

Folk artist and writer **STAN ROGERS** returned to Toronto in the fall to tape a number of television and radio spots for winter broadcast. Earlier he had appeared at the Mariposa Folk Festival, the Winnipeg Folk Festival, Home Country in London, Ontario, and the Clarendon Blue Skies Festival, also in Ontario.

Stan will appear on the **JOHN ALLAN CAMERON** Show and the *Noel Harrison Show* this winter, and will also be interviewed by Sylvia Tyson for *Touch the Earth* on CBC Radio.

As well as his broadcast appearances, Stan has been producing Canadian country and bluegrass acts for the CBC show *Country Road*.

Scribbled across the top of a recent news release from **GLOOSECAP MUSIC LTD.** were the words "Flash! Ken's new single 'Every Bit of Love' is being released September 22/75 in the U.S. by Capitol Records." The scribble was, of course, referring to **KEN TOBIAS'** single, a tune he wrote himself that is included on his Attic album of the same title. Ken's material will, in fact, be distributed by Capitol in the U.S. and by EMI in the rest of the world.

The recent "Ville Emard" LP by the Ville Emard Blues Band in Montreal includes material by **RONALD BANKLEY** and **RAOUL DUGUAY**. Musicians in the sessions include: **CHRISTIANE ROBI-CHAUD**, **MICHEL ROBIDOUX**, **ROBERT LACHAPPELLE**, **YVES LAFERRIERE** and Ron Bankley.

HANK SMITH's latest release on Quality is a tune he co-wrote with **BEV MUNROE**, "If You Don't Laugh, I Promise I Won't Cry." The flip side is Hank's tune "My Wish to You". Both country songs are published by **MUNROE MUSIC**.

JAZZ

by Greg Gallagher

ANDY KREHM has some of the best credentials a music student can amass. One of the first students of Eli Kassner (at a time when a lesson with this internationally respected guitarist was 50 cents), Andy 'switched' after eight years of classical studies to the schooling of Gordon Delamont and Berklee.

Now his credits include membership in the **PHIL NIMMONS'** orchestra, and the honour of opening a new jazz spot in the Toronto area called Dino's Villa. Dino's Villa plans to showcase new trios and singers.

DON THOMPSON's name both as pianist and bass player is going to appear on the list of credits for several albums to be released in the near future.

One recording is the result of an engagement at George's Spaghetti House in Toronto during October with the Doug Riley Trio. Another album on which Don is heard and which should be available shortly is the Horizon release of the Paul Desmond Quartet featuring Ed Bickert. This album was recorded during 'live' sessions at Bourbon Street in late October.

Also born in that club was the future Horizon album re-uniting Jim Hall, Don Thompson and Terry Clarke who can be heard at Bourbon Street for two weeks beginning November 17.

Within months Edmonton's **GABY HAAS** plans to open his own Old Country Beergarden, a successor to his Hofbrauhaus.

The Beergarden is only one area of Haas' interests. His musical career spans 35 years. He has played more than 10,000 dance engagements across Canada, has been on radio continually since 1940 and on television in the Edmonton area for 20 years. His next record album will be his 50th and his singles number 69, along with eight albums released in the U.S. and one in Europe.

The musical highlight of the celebration of John Diefenbaker's 80th birthday in Saskatoon was the rendition of the song "JGD" written and performed by **JIM ROBERTS**. Besides his interest in music, Jim is vice-president and part-owner of Dome Advertising Ltd. of Regina, and it was this firm that financially backed the production of the record. Steven Bozak, also with Dome Advertising, said that his firm decided to produce the record as part of a campaign to encourage Saskatchewan talent.

BERNIE PILTCH continues to make his impact in two worlds. In the free-form 1 Ching he plays with **JOHN WYRE** and Michael Craden, percussion, and flutist **CATHY MOSES**.

With his own quartet Bernie can be heard in Toronto at George's Spaghetti House the week of November 17. This band includes Marty Morell on drums, Michel Donato on bass, and a talented young guitarist named Rob Piltch. Says Papa Piltch: "... he is my guitarist because of his playing not because he is my son ..." and those of us who have heard him know that is true.

Rob Piltch has already contributed some pieces to the group's repertoire and continues to compose.

Voices is the name of a new jazz group which includes bassist **LENNY BOYD**, drummer Don Vickery, **AL MICHALEK** on tenor and flute, and **TIM TICKNER**, vibraphone.

All the members of Voices are jazz instructors and clinicians at Humber College in Toronto. Lenny Boyd, who leads the bass department at Humber, also re-wrote the bass programme this year.

October 22 saw the opening of a new cabaret supper club in Toronto. Included in its entertainment is musical variety, satire, and music by the Dave Thompson Trio with Lenny Boyd.

HERB HELBIG is putting Diefenbaker to music! More correctly, he is writing the score for an upcoming TV series on the life of John Diefenbaker. Shown in 13 half-hour installments, the series will have its background music played by the Canadian Brass. Helbig's talents as a pianist are heard daily at the Windsor Arms in Toronto during the cocktail hour.

R. HARLAN SMITH's followup to "Life & Love & You" for Royalty Records in Edmonton is another self-penned tune, "Momma's Voice." The flip side is "Sweet Alberta Woman" co-written by **LARRY GUSTAFSON** and **STEWART MITCHELL**.

Royalty Records told *The Music Scene* Harlan has written more than 140 songs, 45 of which have been recorded. He performs 49 weeks of the year in clubs, rodeos, and on television.

Country writer/performer **REG WATKINS'** single on Snocan is "The Badger Moose," written by Reg, published by **DOUBLEPLAY MUSIC** and produced by **GARY BUCK**. The flip is another Watkins' tune, "Where the Rideau River Flows".

Yet another recent Royalty release is "Rainin' In My Heart" and "Here Today, Gone Tomorrow" written and recorded by **RONNIE BURLA**.

BERNARD BLANC recently gave a series of concerts at the well-known Montreal coffeehouse Le Patriote.

The University of Ottawa's Department of Music sponsored a four-day jazz festival featuring workshops and noon-hour events this fall.

The festival was capped by a jazz all-nighter, to which patrons were asked to bring cushions. This concert featured **SONNY GREENWICH** and his group, with **DON THOMPSON** on piano; **JIM GALLOWAY** and the Metro Stompers; the **BERNIE SENENSKY** trio; and **SADIK HAKIM** and his group.

SADIK HAKIM, pianist and composer who returned to his home base in Montreal some months ago, has pleased audiences in such varied spots as Montreal's Playboy Club, university programmes and 'In Concert' (with Milt Jackson on a recent occasion). After playing throughout eastern Canada with his trio which includes Alvin Queen on drums and Erroll Waters on bass, Sadik Hakim will be heard at George's Spaghetti House in Toronto for one week early in '76.

"Musical Vocabulary" is the title of a new book of music theory written by jazz-accordionist **TONY MERGEL**. The book is the result of 16 years of teaching and a further two to three years of work and will be published by Lambton Musical Publishing Division. It should be available at your local music store.

Tony Mergel is collaborating with Fred Stone in composing a piece for jazz sextet and symphony orchestra. Named "Concertant Mosaic", this composition will receive its premiere by the jazz ensemble Mosaic and the Etobicoke Youth Orchestra. This fascinating project was made possible by the Borough of Etobicoke and the CBC.

DIANE BROOKS was scheduled to appear at the Ramada Inn in Toronto the first two weeks of November. Backing her was The Front Act. Now working as a freelance band, it was formerly known as Richard and was Anne Murray's backup band.

Apologies to country writer **LLOYD PHINNEY** and his wife Paulette for getting the name of their new recording company wrong last time. It's Miway Records Ltd., folks, out of Oakville, Ontario.

Lloyd's recording of his own tune "Country on the Rocks" reached radio stations by early September and at press time was steadily rising on RPM's country charts. Distribution of the label is by Merit Music in Ontario and by Ted Evans in Amherst for the Maritimes.

Lloyd has been working in Bob Leth's new 16-track studio, Springfield Sound, south of London, Ontario. He's been completing cuts for his first album on Miway Records. Previous to the release of that, however, will be the release any day of another single, "River of Thought", again an original tune.

Trumpeter **DARRYL EATON**, a native of Woodstock, Ontario, first started playing seriously in the Canadian Air Force band. Around 1963 he began studying at Berklee in Boston and after receiving his degree worked his way through the Stan Kenton Band and the Buddy Rich Band before coming to Toronto in 1969. He is now playing with Canada's most prestigious big band: The **PHIL NIMMONS** Orchestra.

Darryl will be giving solo demonstrations in the basics of the trumpet family in primary schools in Peel County, Ontario, throughout November as a part of Nimmons' Music In the Schools programme. On November 19 Nimmons' 'n' Nine Plus Six will give a concert at the Fenlon Falls Ontario High School which will later be broadcast over the CBC Network.

MICHAEL STUART on saxophones in a duo with drummer Keith Blackley will be heard on November 30 at A Space in Toronto. This concert is part of a very unique series jointly presented to Toronto audiences by *Coda Magazine* and Gallery A Space. The series offers both local and internationally prominent musicians in the new jazz stream of music.

Michael Stuart is a member of the Toronto-based group Summersong and has also been playing with Montreal guitarist **SONNY GREENWICH**.

Editor's Note — Greg attached the brief note to his column: "P.S. I really need to hear more from musicians all across the country. Write and tell me what's happening, c/o The Music Scene", 41 Valleybrook Drive, Don Mills, Ontario, M5N 2K1.

BILL HALLWORTH had reason to celebrate in late August. He, along with partners David Elkind and Ken Villiquette, introduced the new label Wildlife and the first single on that label. Bill wrote both sides, "(Women) You are the Dream" and "My Time to Live". The artist was Jackie Gabriel, formerly with **RONNIE HAWKINS** and later, Crack of Dawn.

Vocalist/composer **ROBIN MOIR** has been known in the Ottawa area for years and now with the release of her first single on the Rubber Bullet label audiences across the country will hear her. The single is "You Can Do Magic", a **Sandy Linzer** tune, backed with "Little Pony", one written by Robin.

Singer-songwriter **GUY TREPANIER** recently taped a one-man show for Radio-Canada. It was shown on the French network in Canada this fall and also sold for broadcast in France. Guy is a frequent performer in that country.

RAOUL DUGUAY was chosen to open the fall series of concerts at Montreal's Cinéma Outremont. In early October he gave a 10 p.m. and a midnight concert, and repeated the performance on October 10.

KIM YAROSHEVSKAYA, formerly of Montreal, has been named actress-in-residence at the University of Victoria. While in Montreal she was involved dramatically in children's shows for French television. She wrote a number of tunes for the shows, as well.

Early last fall Rada Records in Burnaby, B.C., released a new single by country artist/writer **FAY STEVENS**. "Cloudy Day, Rainy Weather" was written by **CAL CAVENDISH** and produced by **DICK DAMRON**.

The first album release from the Montreal label Beaver Systems Communications was **ROMAN ROYKO's** album by the same name. BSC told *The Music Scene* that Roman has been involved with social issues and his music reflects this. All cuts were written by Roman with the exception of two. One of these, "Someone Else", was written by **CHRISTOPHER STONE**. The album was produced by **DOUG TRINEER**.

Happy news from one of our West Coast affiliates: **JEFF HYSLOP** is marrying Ruth Nicol, another bright light on the Vancouver revue scene; the date was set for November 8.

DICK DAMRON's album on the Marathon label "Soldier of Fortune" contains ten songs that he wrote and performed. The LP has now been leased to Westwood Records in the UK and will be released in early 1976 to coincide with his British tour.

Recently nominated in the top country male singer and top country composer categories at the Big Country Awards, Dick has another album out: instrumentals written and played by himself and **ROY WARHURST**. "Northwest Rebellion" will also be released by Westwood Records in Britain.

His current single, "The Cowboy and The Lady" is on the Broadland Records label.

Affiliate **GREG FORBES** is a writer of poetry and fiction, as well as a singer-composer. Commoners' Press of Ottawa is publishing two of his works this fall: "Game of Hearts" and "Memoirs of a Rockie Rollie". The latter, Greg says, is "the story of a Canadian band that never hit the big time, just the good times." The Ontario Arts Council provided a grant in aid of its publication.

Greg was also commissioned to write and perform a song for a Department of Urban Affairs film "The Inner City". Title is "Bricks For Your Lawn".

DUO WRITES CHRISTMAS SHOW FOR CHILDREN

On November 29 **FLORENCE FORD** and **BERNARD AARON** open yet another children's musical in Toronto, in what has developed over recent years into a succession of charming and well-received productions for youngsters.

"Santa and the King", shortened from "Santa and the King of Sarak", will be performed by Arts Renaissance Productions, Florence and Bernard's company, in the Studio Theatre of Seneca College. Showtimes are 1:30 and 3 p.m. November 29 and 30, and December 6, 7, 13 and 14.

Also planned by the two is a Christmas Guitar Recital by Richard Landman on December 13 at 8 p.m. at the same location. Mr. Aaron's music will be included on the programme.

The plot of "Santa and the King" involves the possible loss of all the Christmas toys and the successful use of audience participation insures a continuing trend of packed houses for the musicals by Arts Renaissance.

Florence writes the plays and lyrics, directs some of the production and designs costumes while Bernard composes the music, often performs it, handles publicity and programmes. The two have acquired a mailing list of more than 1,000 families. This teamwork has worked since their talents were first combined in August, 1972.

Titles that are certainly familiar to young audiences include "Winter Night's Dream", "Itchy, Snitchy and Boo", "Misty", "Peppercorn's Magic" and the travelling show, "Mrs. Oodle-Noodle and Crumdum". "Peppercorn's Magic", in fact, has been published and is available from Waterloo Music Company Limited in Waterloo, Ontario. Bill Brubacher of that company told *The Music Scene* he is considering publishing other material written by this team.

The Ford/Aaron musicals usually have adult casts but often include Florence Ford's children. The productions have been staged at the Co'onnade Theatre in Toronto, The Canadian National Exhibition, Theatre in the Dell, and a number of spots such as hotels where the troupe has performed as a travelling show.

A printed notice of the musicals that appeared in Performing Arts Magazine and was written by Stephen Mezei reads: "No Show can receive a better notice than the following: we could not get in. The house was full. Who would dare argue over a seat with a 6-year-old?" Another press notice, this time in The Toronto Star, called Florence "a fine writer of children's and adult plays".

On International Music Day, October 1, the Global Television Network presented during its evening newscast a brief documentary profile on Winnipeg's **BOB McMULLIN**.

Prepared by Arden Rynew, the profile showed Bob at home, in the recording studio and in conversations relative to his musical activities in television, radio, recording and films.

The music was written and arranged by Bob and the final song was from a new but unreleased album. The title, "Another Time, Another Place", may be used for the album.

Country writer/performer **ROSS ALLEN** does club work about 45 weeks of the year. He works with organ player **ED ROTH** and feels that the performances give him a platform for his original material.

JOHNNY COWELL's latest instrumental single, "Goodbye Sunshine" was written by Ross and Vancouver's Patti MacDonnell recorded two Allen songs, "I'll Be Seeing You Someday" and the vocal version of "Goodbye Sunshine". Patti's new Broadland album contains the tunes.

At press time United Artists Records, distributors for Kot'ai's artist **CRAIG MATTHEWS**, were awaiting arrival of Craig's album, "Craig Matthews." The album follows his most recent single, "Every Road Leads Home." The single and all ten tunes on the album were written by Craig.

HANS STAYMER and his group have released "The Hans Staymer Band" album on the RCA label.

Gary Tannyan of the *Saskatoon Star-Phoenix* calls it "a fine collection of music" and says that the hard-rocking blues and boogie should appeal to all rock tastes. **PETER DONATO** of the *Mississauga Times* praises the funky and easy-to-take sound. Both reviewers call attention to the band's single success "Hello Central (Give Me Dr. Music)" which is included on the album.

JOHNNY COWELL was, at the end of October, awaiting the release by Broadland of his first album for the label. "These are the Days (I'll Remember)" includes Cowell arrangements of works by Beethoven, Handel and Bach, as well as his own music. Johnny has arranged the works of the classical composers for easy-listening formats. **GARY BUCK** produced sessions for the instrumental album at Manta Sound in Toronto.

Doug Dulmage of Vancouver's *West Ender* reports the return to Vancouver of "Jacques Brel Is Alive and Well and Living in Paris". The direction is by **RICHARD OUZOUNIAN** and the cast includes Leon Bibb, Charlene Brandolini, Hank Stinson, Jane Mortifee and **ANN MORTIFEE**. Doug says: "Vancouver has responded to this month-long run as could only be expected after its initial success here, by buying up every ticket for every performance."

The group Moonquake, consisting of Jack August, **HOVANESS HAGOPIAN** and **DEREK KENDRICK**, has been very busy as the opening act for the April Wine 57-stop cross-Canada tour.

Following this, they have released an album on the Aquarius label called "Star Struck", containing 11 songs, all written by members of the group.

Juan Rodriguez, pop-music journalist for the *Montreal Gazette* reports: "For a group that is, in effect, in its early development, they convey a cocky confidence in their compact songs and stage bravado." Juan adds: "Moonquake has clocked hundreds of hours in recording and session work, most recently as **MICHEL PAGLIARO**'s backup group."

JIMMY ARTHUR ORDGe has recorded a number of hit songs in his time but the song he finds most satisfying is his most recent, for Royalty Records. "Storytime and Prayers" was co-written by **HOWIE DOAN** and **R. HARLAN SMITH** especially for Jimmy and was produced by R. Harlan Smith. Recording engineer was **JOE KOZAK**.

Royalty Records of Edmonton has released an album by Jimmy with the same title as the single. Royalty reports that stations have been playing the cut "The Old Man" extensively. This is another tune by R. Harlan Smith.

JERRY and **JO-ANNE (ROBITAILLE)** are part of a growing number of country-music performers who are able to work both for the French audience in Quebec, and for the English-speaking market elsewhere in Canada. They have appeared on such programmes as *Appelez Moi Lise* and *Le Ranch à Willie* from Montreal, and the CBC's *Countrytime* and *Ian Tyson Show* from Toronto. They are now recording on their own label, Daisy, and have a new single out, "Diggy Liggy Lo", a traditional Cajun tune.

DAVID WARRACK of Toronto revue fame wrote the music for a show that was scheduled to open for a three-week limited run in New York in October at a new cabaret theatre. June Seigel wrote the book for "Men, Women and Why It Won't Work." David will continue to perform in his successful revue "Tease for Two" at Old Angelo's Upstairs.

RICK KNIGHT of the Grange Recording Studio in Whitby, Ontario, contacted *The Music Scene* to report the studio has been altered to 16-tracks. **MEL SHAW** has moved the Stampeders in for a new album, their eighth, and another of Mel's groups, Christensen, formerly The Christensen Brothers, recorded a demo there as well. Affiliate **SARA ELLEN DUNLOP** also used the studio for her new single.

DENIS CHAMPOUX's latest album is titled "Portrait de Denis Champoux". It features nine songs he wrote himself plus a French adaptation of a Kris Kristofferson song. The LP is on the RCA label and was produced and directed by Denis S. Beaulé.

CONCERT

Canada recently paid tribute to the American Bicentennial through a Canadian festival jointly sponsored by the Kennedy Centre and the Canadian Embassy in Washington. The festivities, which lasted from October 13 to 26, took place at the elegant Kennedy Centre in Washington D.C., and included performances by the Royal Winnipeg Ballet, the National Arts Centre Orchestra, the National Arts Centre Opera, the Toronto Mendelssohn Choir, the Festival Singers of Canada, the Canadian Opera Company and the Société de musique Contemporaine du Québec.

The Toronto Mendelssohn Choir's programme was scheduled to include works by **HEALEY WILLAN**, **R. MURRAY SCHAFFER** and **HARRY SOMERS** while that of the National Arts Centre Orchestra included Schaffer's "East".

Most notable was the Canadian Opera Company's performance of *Louis Riel* by Harry Somers, the first performance outside Canada of a Canadian opera.

GARY HAYES's "Dialogues for Flute and Organ" received its premiere on September 19 at Walter Hall, University of Toronto, with Elizabeth McBurney (flute) and Willis Noble (organ). The programme also included **OTTO JOACHIM**'s "Fantasia" for organ.

Mr. Hayes has been asked to compose a work for the Sudbury Symphony Orchestra in commemoration of the 75th Anniversary next year of Chappleau, Ontario, becoming a municipal corporation. The work will be written with the assistance of a grant from the Ontario Arts Council. The premiere is expected next Spring by the Sudbury Symphony in Chappleau.

ROBERT TURNER of Winnipeg has been commissioned to write a work for cello and piano for a Canadian tour next year by The Vancouver Symphony Orchestra. The tour will be sponsored by the Vancouver-based mining company Placer Development Limited and the series of ten concerts will be performed as far east as Montreal.

Pianist Grant Johannesen and cellist Zara Nelsova will appear with the orchestra as soloists. They will perform Turner's composition.

The 1975-76 series of the Festival Singers of Canada opened on October 29 with a performance of **DEREK HEALEY**'s "Canadian Folk Songs". The second concert, on November 16, is scheduled to include the world premiere of **JOHN WYRE**'s "Utau Kane Nowa", commissioned by the Festival Singers. The choir has just returned from a tour of eastern Canada during which works by **HARRY SOMERS**, **R. MURRAY SCHAFFER**, **HEALEY WILLAN** and **DEREK HEALEY** were performed.



An advance copy of **BRIAN CHERNEY's** book "HARRY SOMERS" was presented to Somers at his birthday party at the Canadian Music Centre. Left to right are Marsh Jenneret, University of Toronto Press; Keith MacMillan, executive secretary of the CMC; Cherney and Somers. (Robinson Photography)

September saw the publication of two valuable and long-awaited books on Canadian Music. "HARRY SOMERS" by **BRIAN CHERNEY** is the first of a series on prominent Canadian composers commissioned by the Canadian Music Centre. It is intended that the continuing series will include books on **BARBARA PENTLAND**, John Weinzweig, **PIERRE MERCURE**, **SERGE GARANT** and **JEAN PAPINEAU-COUTURE**. The announcement of the publication of "Harry Somers" (on September 11) coincided with the composer's 50th birthday.

The book traces Somers' development as a composer from 1939 to 1973 through analysis of works from various stages of his career. A chronological list of the composer's works is included and, due to its importance, an entire chapter is devoted to the opera *Louis Riel*. "Harry Somers" is published by The University of Toronto Press and sells for \$15.00.

"Contemporary Canadian Composers", edited by Keith MacMillan and **JOHN BECKWITH** is certainly the most valuable reference book on Canadian composers to date. It is compiled as a biographical dictionary of 144 Canadian composers who have produced all or most of their works since 1920. Each entry includes a biographical sketch, list of all works to date and bibliography. Among the contributors are John Beckwith, Giles Bryant, Brian Cherney, Clifford Ford, Bengt Hambræus, **UDO KASEMETS**, Bruce Mather, Gilles Potvin and Kenneth Winters.

Many of the entries were originally written in French and plans are proceeding to have these, and a translation of the rest of the book, published in French. "Contemporary Canadian Composers" is published by Oxford University Press and sells for \$14.95.

Affiliates elected to the Council of the Canadian League of Composers in September include: **VIOLET ARCHER**, **SAMUEL DOLIN** and **OTTO JOACHIM**.

A first in Canadian music will be a concert November 12 by the Quebec Symphony Orchestra devoted to Canadian works conducted by the composers.

Included on the programme will be **FRANCOIS MOREL's** "Radiance", **GILLES TREMBLAY's** "Solstices" and "Mouvement Symphonique No. 3" by Roger Matton. This will be a special concert, apart from the orchestra's season.

British Columbia composer **ERNST SCHNEIDER** has received a commission from Ian Hampton, cellist, of the Purcell String Quartet. The resulting work, "Terzetto", for two celli and piano, was premiered at a Kamloops recital in September by cellists Ian Hampton and Judith Fraser with Patricia Greenfield, piano.

HARRY SOMERS has been commissioned to compose a work based on a scene from *A Midsummer Night's Dream*. The work will serve as part of a solo production by Ottawa-born soprano Joan Patenaude called "Great Ladies" which will represent Shakespeare's principle female characters from Juliet to Cleopatra. Miss Patenaude hopes to present the show across Canada as well as in the United States.

The Montreal branch of the Canadian Music Centre has released two new additions to its series of brochures on Canadian composers living in the province of Quebec: **ANDRE PREVOST** (March, 1975) and **SERGE GARANT** (June, 1975). Each brochure in this series consists of a photograph, biography and chronology, complete list of works including discography, and bibliography.

These brochures may be obtained in French by writing to: Centre de musique canadienne, 250 est, boulevard Saint-Joseph, bureau 501, Montréal, Québec, H2T 1H7.

The 1975-76 season of New Music Concerts of Toronto will present the premiere of a new work by **SERGE GARANT** as well as the first Canadian performance of **CLAUDE VIVIER's** "Chants (1972)" for seven singers, which was premiered in France shortly after its composition.

A piano recital of works by Canadian women composers will be given by Monica Gaylord at Walter Hall in Toronto December 1. This special concert for International Women's Year will be sponsored by the Ontario Arts Council and will be taped for future broadcast by the CBC.

The programme will consist of works by **VIOLET ARCHER**, **JEAN COULT-HARD**, Micheline Coulombe Saint-Marcoux, **BARBARA PENTLAND**, S. C. Eckhardt-Gramattee and **ANN SOUTHAM**.

A recent appearance by trumpeter **JOHNNY COWELL** was with the Oshawa Symphony Orchestra in Petrolia, Ontario. In December he will perform with the Brantford Symphony in their Christmas concert where one of the solos will be a Cowell adaptation for D trumpet and strings of "Rejoice Greatly" from Handel's "Messiah".

On January 31 and February 1 Cowell will be guest soloist with the Toronto Symphony conducted by Victor Feldbrill on the DuMaurier family pops concerts. Cowell's performance of his "Blood of the Brave Bull" with the Toronto Symphony at the Ontario Place Forum in August brought him a standing ovation.

Information released by The Canadian Music Centre on competitions for composers includes the following:

Concurso Internacional de Composicion "Manuel de Falla" — I Centenario, maximum 30 minutes, deadline January 1, 1976; contact Concurso Internacional de Composicion "Manuel de Falla", I Centenario, Comisaria Nacional de la Musica, Teatro Real, Plaza de Isabel II, Madrid 13, Spain;

Washington International Competition for Composition for String Quartet — The Friday Morning Music Club Foundation, Inc., minimum 15 minutes, deadline March 1, 1976; contact Washington International Competition for Composition for String Quartet, Mrs. R. C. Hall, Competition Chairman, 9324 Lynmont Drive, Adelphi, Md. 20783, U.S.A.;

The "Oscar Espla" Prize 1976, 20 minutes, deadline March 15, 1976; contact The "Oscar Espla" prize 1976, Secretary's office, Town Hall, Alicante, Spain;

International Composers Competition — Stroud Festival 1976, composition for solo pianoforte, 10-15 minutes, deadline April 30, 1976; contact International Composers Competition, Stroud Festival 1976, I. C. Secretary, Lenton, Houndscroft, Stroud, Glos. GL5 5DG, England;

Prix de Composition Musicale "Reine Marie-José", concert work for piano only, deadline May 31, 1976; contact Secrétariat du Prix de composition musicale "Reine Marie-José", CH-1249 Merlinge-Gy, Genève, Switzerland.

to book St. John's, Smith's Square, a beautifully reconstructed church (a victim of the blitz) now used exclusively for concerts and by the Decca Record Co. Also important was the fact it was used a good deal by the BBC. Add to this that it was incredibly inexpensive — about \$150 — and enthusiastically endorsed by my friend as having superb acoustics and I could scarcely have considered anywhere else.

The most complicated aspect of the programme was due to the fact that I wanted to include a work for virtuoso double bass, harpsichord and strings. The only person who I felt could perform this piece was the Canadian artist I had written it for: virtuoso bassist Gary Karr. I wrote to Gary. Could he play this work in my concert of June 8? (I had scheduled for this date because I knew Gary would be in Europe on the faculty of the Montreux Festival at this time.) Yes, he'd be delighted. He loved the work and had long expressed his desire to perform it with a professional group.

I was getting some ammunition for my next assault on the BBC. Both Gary Karr and Roger Best were well known and highly respected by the Corporation.

I wrote to Carl Little of the CBC. Would the CBC be interested in broadcasting my concert? My letter got lost for two months but I did finally receive a reply requesting more information. Well, that was hopeful.

Since I had no agent I went to the Canadian High Commission in Trafalgar Square. Would they patronize the concert? Yes, indeed, they were most interested. But what a mess that was! For two months I was assured of patronage. It was then discovered the High Commission had not sponsored the performing arts (outside of the small, inbred concerts given at Canada House) for three years. Patronage was refused! I said it was scandalous that the visual arts be given patronage and not the performing arts. I said I was going to make a political stink about the matter. That was on a Wednesday. The next day I returned home, after a lesson with Sir Lennox, to learn that the High Commission had been frantically trying to reach me. It seemed they had changed their minds — the concert would be given the patronage of the High Commissioner!

I had decided to do all the arranging myself after finding out what an agent would cost for looking after the details of the concert. One agent quoted me a price of almost \$1,500.00 to do what I had already done. I'm afraid I came away with a rather jaundiced view of agents.

I went back to the BBC. After a couple of drinks and a lunch of "bangers and mash" I explained my progress. Perhaps my enthusiasm for what I was doing and the way things were going rubbed off a bit because Jimmy Burnett seemed more hopeful about broadcast possibilities. He also told me that the scores I had submitted, (the three string orchestra pieces with soloists) had been scrutinized by the BBC score-reading panel. Two things impressed them: The music and the high

quality of performance by the soloists I had suggested. Could I guarantee the engagement of the soloists? "Of course, of course," I said. The English soloists had given me assurances. Gary Karr and Harmon Lewis, my Canadian soloists, had written to say that there would be no problem.

Two weeks later I received a telegram from Gary. The Montreux Festival had collapsed due to money problems! My concert would be the only definite engagement for them in Europe. Unless I could, somehow, make it worthwhile (at least meet expenses) he didn't see how they could come. Gary Karr and Harmon Lewis are a duo. It was equally important that Harmon, who is the harpsichord part of the duo, be able to come because three of the works I had programmed involved harpsichord.

I didn't dare tell the BBC. The whole project was built on the assumption that the soloists approved by the score-reading panel would be the artists engaged for the concert. I phoned Gary's agent. Could he get any work for Gary and Harmon at this, by now, late date? I phoned other double bass players in London knowing that the Double Bass Society might sponsor a concert by Gary. It now became all the more important to have the BBC record the music. I couldn't offer Gary money, but a broadcast would at least be some recompense for all the expense involved in coming.

I wrote to the CBC sending a just finished brochure on myself. (Note to composers: A good brochure is often crucial in persuading people to do what you're asking them to do.) The CBC wrote back saying they were still interested and wanting more information. The letter indicated that there was now a strong possibility the CBC would record the concert. I phoned Jimmy Burnett who was most interested in the response I was getting from the CBC.

I had written to Eleanor Warren, head producer of BBC music (Radio III). She asked to see me. I must admit to a good deal of nervousness at this point. The Cultural Affairs Department at Canada House had repeatedly tried to make contact with Mrs. Warren, but to no avail. Mrs. Warren was extremely nice, but very candid. It seemed my concert involved a good deal of expense on the part of the BBC at a time when money was very scarce. Not only was I asking for the BBC to pay an orchestra of 20 string players, but I had an inordinate number of soloists all of whom would have to be negotiated with separately with regard to soloists' fees. Most concerts involved one or two soloists; I was engaging five. It was while I was listening to Eleanor Warren telling me about costs that I fully realized what I was really asking for. Here I was, an obscure Canadian composer asking the BBC to consider doing something rare even for established British or U.S. composers. I thought of all those hundreds of composers listed in the *British Music Yearbook* a good many of whom try for years to get works broadcast by the BBC and who, if they are very lucky, get one or two works broadcast. I was not only asking for a whole concert of my music

to be recorded but asking for a considerable amount of money to boot. Surely I was right out of my mind. I was ready to say it was all a huge mistake and apologize to this kind lady who was so patiently explaining the facts of finance and the BBC. But I couldn't really, because she was then telling me how much she enjoyed the music and about the very favourable comments made by the score-reading panel and how much she was looking forward to hearing Gary Karr, whom she knew. However, despite these assurances, it was really now up to James Burnett and the BBC Transcription Service where the money had to come from. I left not telling her that there was a distinct possibility Gary Karr could not come and that Jimmy Burnett had expressed his doubts that the Transcription Service budget could stand the strain of an expensive concert like mine.

I went home, buried myself in my work (orchestration of "A Struggle for Dominion") and tried not to think about what in the world I thought I was doing. The next morning I phoned Jimmy Burnett to ask if he felt like a lunch of something other than bangers and mash or toad-in-the-hole. Indeed he would! We met at a small Chinese restaurant and enjoyed ourselves enormously. The dismal rain had stopped. The sun even made a spectacular appearance. The natives were actually smiling. (It had been an incredibly dank winter.) Jimmy and I shared reminiscences about our families and music. I made no mention of my concert worries and had almost resigned myself to, what I figured had to be, a polite turnaround. Finally, it was time to go our separate ways. We were standing by Jimmy's car (a rather battered hulk) when I finally came up with the nerve to ask the crucial question. Was it yay or nay with the BBC? Jimmy was smiling and I knew the answer!

My concert was recorded by the BBC June 8, 1975, and broadcast in Canada by the CBC on Sunday, July 28, at 12 noon over the FM network. The programme was as follows:

- "Concerto for Flute & String Orchestra"
Kathryn Lukas, flute
The Londinium Strings, Roger Best, conductor
- "Combinations for Double Bass & Harpsichord"
Gary Karr, double bass
Harmon Lewis, harpsichord
- "Counterplay for Viola & String Orchestra"
Roger Best, conductor and soloist,
The Londinium Strings
- "Music for Six Players"
The London Woodwind Quintet
Harmon Lewis, harpsichord
- "Sonata for Piano"
Ian Brown, piano
- "Contours for Double Bass, Harpsichord & String Orchestra"
Gary Karr, double bass
Harmon Lewis, harpsichord
The Londinium Strings, Roger Best, conductor

MICHAEL BAKER is a BMI Canada Limited affiliated composer now residing in Vancouver.

NEWSLETTER

GREETINGS . . .

Country music — truly the cultural reflection of our multi-faceted Canadian music scene — has come into its own with the establishment at Big Country of national awards to Canadian creators and artists in country music. The first awards presentation strictly for country was an outstanding success as reported elsewhere in this edition of BMI Canada's *Music Scene*. We extend our congratulations to our BMI Canada affiliated writers who were among the winners of these first awards: **CARROLL BAKER, GARY BUCK, BOB MURPHY, DALLAS HARMS** and **CHARLIE RUSSELL**. We hope that as the realization of the significance of such an annual award event grows all of you will take heart and share our confidence in the growing Canadian audience's appreciation for your contributions to country music.

We were deeply distressed to hear of the death of two of your associates who were BMI Canada writers. **ANDY De JARLIS**, who wrote and played countless fiddle tunes, died in Winnipeg after a lengthy illness. **GERRY HALL**, a young writer originally from Newfoundland who more recently lived with his young family in Toronto, died in a drowning accident in October. We know you join us in expressing our sincere sympathies to the families of these two music creators.

We have been encouraged greatly by the increasing international interest in Canadian creative works in two fields during past weeks.

First, the International Music Council held its 1975 world conference in Toronto, Ottawa, Montreal and Quebec during World Music Week. Many premieres and performances of established Canadian works were presented to delegates from 44 nations meeting in Canada. The outgoing President of the International Music Council, world-famous violinist Yehudi Menuhin, was lavish in his praise of the Canadian contributions to the many worlds of music. More will be reported on this event in the next issue of *The Music Scene*.

Secondly, we were present in Nashville at the Country Music Association's International Show, presenting performers of country music from Australia, New Zealand, The Netherlands, Sweden, Czechoslovakia, England, Japan and Canada. These performances outlined to us at BMI Canada the endless opportunities that are available to have your works appreciated on a global scale. Some of the performers could not speak English but they can and do sing and play your kind of music. Make it available to them.

Since the Christmas holidays will have come and gone before another edition of *The Music Scene* is published, may we at BMI Canada extend to our many friends our very best wishes for a Happy Christmas and we look forward with you to a successful 1976.

Sincerely,



S. Campbell Ritchie
MANAGING DIRECTOR

WELCOME TO OUR NEW AFFILIATES

RON ADDISON
 GEORGE AMABILE
 VINCENT ANDRAY
 GLADYS MARGARET BALDERSON
 GEORGE BEEBE
 RAYMOND ELMER BELLINGER
 BRECON BETTY
 STEVEN W. BOILY
 D. W. BOIRE
 ROBERT MARTIN BONNER
 RALPH BOUDREAU
 KEN BOYLE
 PETER BRENNAN
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 NESTOR MORRIS BURLA
 BILL BUTLER
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 ROSEMARY GILBERT
 JERRY GOERTZEN
 GILLES GOSSELIN
 T. F. GOUGH
 EARL MARVIN GREEN
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 JERRY STEVE GUT
 ALLEN HARDING
 AUDIE HENRY
 JAMES WALTER HOFFMAN
 J. ROSS HOTSON
 ROGER EDDY HUNT
 JOHN IORIO
 TIMOTHY JACKSON
 HAROLD EIGILL JOHNSON
 GEORGE STANLEY JOHNSTON
 JAMES KEARNEY
 MIKE KELLY
 CRAIG KENNEDY
 DONALD GARY KENZIE
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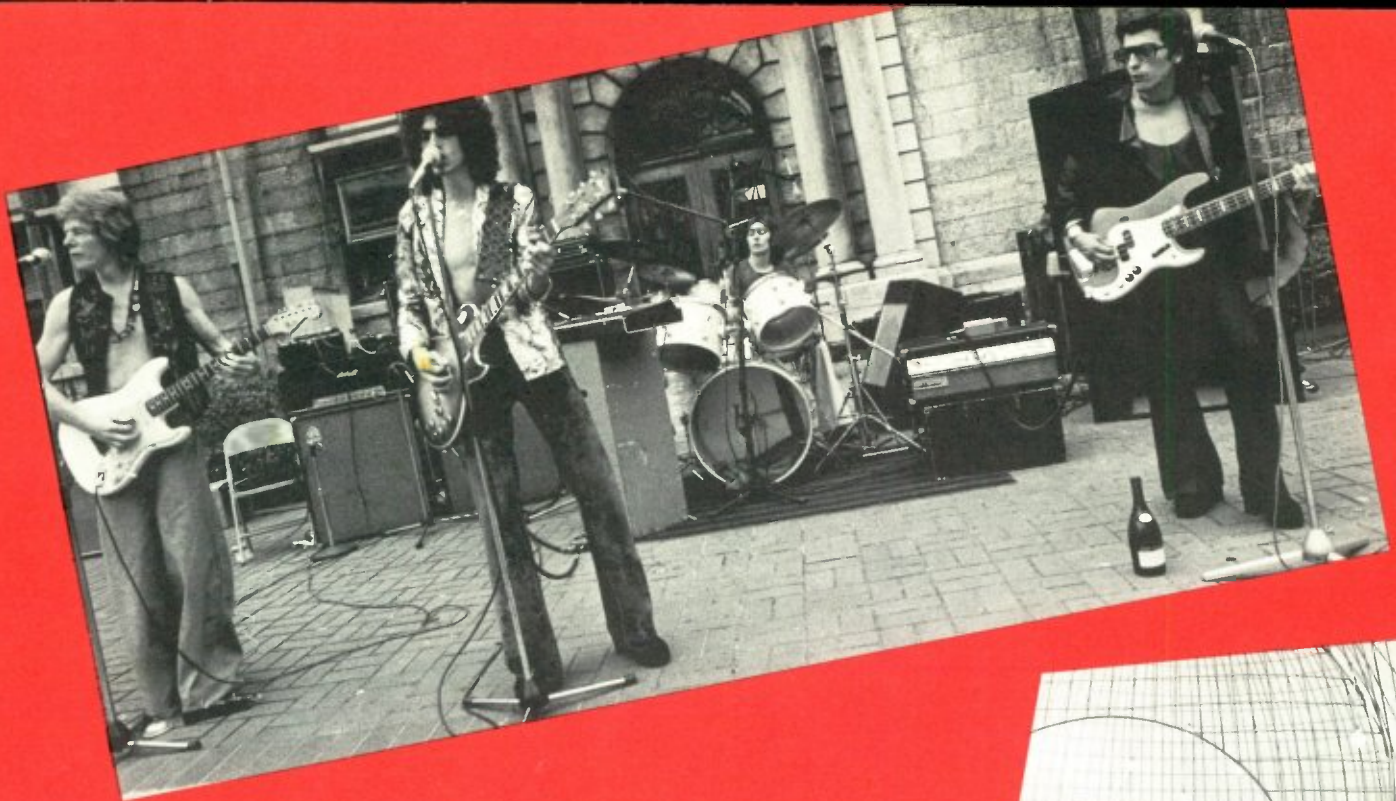
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